

Heidegger and Declination

For Badiou, Žižek, Giri and Arya

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Part One

Introduction:

I. The Question

There is a formal structure to the existence of a question. The question is a permanent emergency. It is not a settled question. It can never be, settled, it is a logic of existence towards being-there, as if it were finite and traversals of infinities, that structure the transcendence of an existent, towards the limitless, unbearable lightness of being-there. There is a density to this question, of Being. It is traversed in two directions - one - limitless, openness and upsurges of being, and another, the density, the material, the impossibility, of dramatism and Schelling. Being qua being-there, is in language related to atomism, incontinence and infinite designations of time, and being-there in place, where place is a speculative form of a house of being.

This formal structure of the question as such, introduces this work on Heidegger. The question, as an extended line, is a question of metaphysics. It is a question, like all questions, and answers, and language and definitions, axioms and postulates. But the question of philosophy, or first philosophy, that is ontology, is a question of a logic of being-there and existence, a question of science, the science of logic.

Take a question, in everydayness, where are you going? It then becomes a question in the register of philosophy. If there is a question, where did our love begin? Was there a falling in love, at which point? Do you love me? These eventual statements in Badiou, in Heidegger take the form of pure poetry. It is a poem that speaks of Being, and being-there is its function. Ontology, the big metaphysical questions, where, what, how, when, all of these questions, are finally the swerve of a gesture, declination and calculus, of the surreal space of infinity.

The question, is a measure, or designation of purity. It is the purity of all speculation, metaphysics and existentialisms and existential operators of fidelity. It is to ask, in elementary form, to pronounce, to say, to express, to reflect. All of these elementary forms, are part of the investigation into the meaning of Being. Being, is what extracts the question into ontology. All questions are a function of ontology, if they lead to or are part of an Event. The event, the argument, the discourse, the language of existence under the half-light of infinity, and being-there qua being.

A list of questions:

Are we in love?

Is there a future to our love?

Is the world all it takes?

Can you speak to me of truth, in a poem?

Is the poem, in your displacement?

II. Time and Question:

There is time, in existence, it is finitude, opening into an infinity. It is a quantity, the infinite, a special quantity. It is distributed in groups, and surreal groups of numbers around numbers, in a decalages of things, here and there. Time is a quantity, that is organised in several groups of organised groups of numbers, and sets, and limits. This limit, is the time of being-there, and it is limitless, a passage or a opening, or a opera. Time is organised in existence and time is organised in music. But what of the first function, the question as a function of ontology. If there is an ontology, it must be linked to an operator, named the question, which first discovers the stated object, of ontology. The question as a structure of inquiry, inquiry or investigation of (problematics in Althusser, sets in Cantor, and transcendentals and situations in Badiou and Sartre), is a logic of ontological inquiry, and then time is its essence.

What is deemed ontological in the post-Heideggerean sense? That which has the ontological quality, which is in quantity under one aspect - time. That is from Spinoza, time and extension as two attributes or modes or aspects of nature, that I name investigation,

question, and Time. After Heidegger, music of a certain quality, or even quantity, is infinite, time, is a species of eternity. It is when one senses, the logic of sense, under the aspect of time, literature, poem, music and logic. The logic, is a organisation of time, a organisation of logic, or a space or a quality, or a aspect of a articulation of structure, collapse and displacement. (Infrastructure will collapse, I just want to be your lover - Radiohead).

Time is a measure of question, in its articulation with quantity equal to quality. It is the first function linked to the second. Time is a organisation of a logic of existence, and an existentiall, in that time equates to poem and to thought, intellect, and reflection, all of which the question entails. Time is a period of history, its style and its formal structure. Time is a reflection of things, objects and existences in a direction, of ontological quality, and quantity, that expressed the time or a period, in its concrete essence, or in its structure or formal structure. Hence ontology in a post-Heideggerean sense.

III. Being and being-there as a function of ontology, time and contingency:

Time is measured, it is a period, it is expressed in singularity, style or formal structure of a period, its concrete essence, its cross section, in a Spinozan nature whole. This ordered whole, is a complex whole, that is infinity, in expression of concrete essence qua nature qua time, or period. This period is nature, or effective nature, or style.

Time and being-there is a function of ontology, such that there is a time index of being-there, a historical index. Being is a permanent univocity. It is a function of being-there, in ontological terms.

Hence contingency, chance, and modernity. It is closer to our times, to grasp the chance encounters and contingency of incidents and life, and existence, the chanciness of things, after Galileo's accidental discovery of physics. Accident, chance, contingency, all where time contracts into a minimal shadow, a minimal aspect of time, the intuition of the nature of infinity, in Spinoza. The intuition of the whole of nature, in a contingent form of either declination or ursprung, aber-ground.

Contingency, becomes retroactive in neccessity.

IV. Schelling our contemporary:

The stylistic deviation in the practice of Heidegger is the organic capacity of language that expresses a outer structure of time and poem, in classicism, and then in post-structuralism. What unites the two? What grasps its immanence? Only the work of Schelling. Schelling at once, the organic capacity of language, question and ontology, to grasp being and being-there as an effect of classicism, and operas and music in its Wagner-tragedy. And to effect a displacement, from the orbit of Heidegger, and his figure of heroism, and decalages into spirals of turning-around to the sound of falling. The distant, impossible sound of falling, and the contingent cuts of meta-determinacy. From this Wagner to the present. In Schelling these two divisions, account for organic atomism and pure Bohr-atoms.

Schelling, who organises the will, is the aber-grund, of pure shattering metaphysics. He is the organisation of a logic. It is to lift, sublimate and formalize a inspiration, a intuition, a pure intuition of contingency and uplifting meta-physic, that opens a series of incidents, a number of decalages, and a concrete essence of time, as if it was all a Spinoza, of nature, infinite, kaleidoscope. A film of Heideggerean time - Le Feu Follet, and a film of Schelling - Enter the Void. How is time felt?

V. Division One: Heidegger

There is a spiritual aspect in Heidegger, it is the question of the meaning of Being, and its upsurge. It is to approach Being, in a poem. This fragile nature, is then a moment of the expansion of existence into Christ, and theology. There is one Being, it is univocity in spiritual emancipation. This spiritual Heidegger, is then a moment of the Other Heidegger, who grasps the shift to existence in another mood, or state-of-mind or understanding. There is the organic bodies, in sexual encounter. There is a walking, called thinking. There is the forgetting of Being, and its quality of what is loss, and anxiety, and mourning.

There is a trajectory of the spiritual world, in Heidegger. It is the organic capacity of language, to express a poem.

VI. Determination of Spiritual in figures of Being

There is a space in Heidegger of writing notes in the evening, and listening to Christian music, as St' Paul in a room, and this is one figure of Being. There is a structure of the question, as time, and its formal structure as reflection or even time of the abstract time, and concrete time in Postone, that draws a figure of abstract formalism and art. Hence the predicament of a writer or journalist, or philosopher, to be disposed to art and forms of art. This is a general attitude, and a state of understanding, that then, surcharges into a Being, pure Being, that is finally a series of figures.

Being-there is a function of ontology. This is in Heidegger a function of place, and dialectic. There is a place, a university, and there is a dialectic, of intellectuals and students, and their spiritual aspect, of dialectical unions of a group of students drinking tea and discussing Japanese philosophy. There is a union of philosophical lectures, and groups discussing these in pamphlets and orders of questions, and answers, and metaphysics of a coupling of Spinoza and Heidegger.

There is a figure of Being, in place and dialectic of place, the movement from cycling around, to the upsurge of Being in a falling in love. This is another figure of Spiritual Being.

VII. Determination of Spiritual in Being-there

There is the place of a worker, and das Man, which is then industrial capitalism, which is replaced by class struggle, and the ontic question of labour, replaced by ontological inquiry, into Being in Being-there. This is in spiritual aspect, a upsurge of Being, such that it extends the organisation of politics, into a rain.

How is the rain felt? Schelling would ask. Therefore we pass from ordinary natural attitudes, to its expression in the highest organisation of spiritual, Christian infinite. Being-there is a function of this spiritual ontology. Ontology is the expression of a man, who listens to the Melenisian choir, and is organising a function of pure sublation.

Sublation is the determination of being-there in being.

VIII. Time, Question, and Being

There is time, as an aspect of nature in ordered complex infinite, that is brought about by a question, and it is an intuition, of the infinite, that is then a problematic that shifts its terrain, onto the problematic of Being-there and Being, qua upsurge, in Christian infinite, or in nature as spiritual resurrection.

Time, in a question asked to a woman, is Being, as organic bodies, sitting together and smoking a cigarette, which working on tree, sex and acephal. It must be a connection, of time, place and trees, sex and acephal, and an infinite organisation of time, connections, and extensions into the nature of Spinoza, as a indiscernable intersitial love.

Time and questions, asked, in interstitial form, are aspects of nature.

IX. Transcendental Horizon of Being as Time

There is a Heidegger, in the organisation of being-there in a horizon of time and temporality. It is the function of being-there as upper bounded by Time. There is the organisation of nature in Time. Time, is a mediation of being-there, it is its organisation in situations and figures of situations, it is when time appears, in existence. It is time as a guiding thread. It is to organise finitude, in the direction of a interval, or intervallic period, that is surcharged with Christ. It is to open, upsurge and resurrect, time, into the horizon of existence. Horizon is related in etymology to distant and immanent, forqui. That is a sheaf. There is a being-there sheafed by time, and organising an existence in terms of the sheaf of time, where place and dialectic come to be, in the appearance of time as in Proust's Remembrance of Things Past.

This Proust, is an indication of time in being-there. There is as well the Spinozan infinite of nature as an indication of time, it is to organise the figures of being-there in time, which I now list.

X. Figures of Being-there in Time as Horizon

There is the organisation of a group of friends in the evening, in a winter. They are drinking tea, and smoking cigarettes. They are talking to each other in Proust. One is in love with another. There is another situation, of interstitial love, in a margin of communist politics and order of the existence of a woman and man, as the speak in poems and literature. There is the woman who speaks of the lyric, and man, a music.

There is the listening to Wagner, through the evening, for hours. There is the organisation of a politique, that is a time and temporality, of belligerence in a series of ruptures and music and opera. There is the sign of Being, in Wagner.

There is the melancholia of afternoons, and the being in common of a political group, that discusses Marx, Lenin and Trotsky. There is the transmission from the past of Soviet Union, and its science fiction. There is a different structure of time, in the Narkomprod of Soviet times, that organises a logic of red, the colour, and winter, the infinite aspect. There is the aleatory materialism, of lilac and sleep, and Proust.

XI. Technical Conventions in the Elaboration of Being-There

Analytic, extended a priori. A priori, group, structure, temporal ekstasis, and figures. This analytic a priori, is a a priori group, that is intuiting a content of poem and literature. The group, is then a container, that is parallax structure. The parallax group, has a series of parallaxes. In a priori terms, a parallax group, is a group of transcritical movemnts. It is a group, or individual, that inconsistencies the structure of a group or individual, into a reading of poems, writing of mathematics, and philosophizing of Nietzsche, and the listening of music, all as parallax inconsistencies.

Inconsistents is the a priori of such a group, and then elaborate its contents. The group that is parallaxed, is a group, that organises a reflection on astronomy and lyrics, it orders an inconsistent movement of ontology.

Being-there is the organisation of inconsistency, along the lines of Being and its local expressions. It started with Spiritual Christ and designated a shift with figures.

XII. Being-there in present notation

Listening to contemporary music is a function of ontological inquiries. There is the pure intervalence of a structure in terms of its science of sound, and music, as a extended line on the present. Mica Levi's Love, is a soundtrack to the transition from, odysseys to Odysseus. It is the Greek sector of the present. It is its whatever. However the extended line, in the music with side-lines or sub-lines, that over power the main line of the music, in favour of a purely astronomical set in music, is the declination of music in being-there. We can interpret the main line, sub-lines, and their trajectories, over-powering each other, and organising the logic of astronomy, in music, as the disparities of music and being-there. I am not there, I am in a distant world, that is one of the infinite multiplicity of worlds, each of which is rotating and revolving in orbits of each other, this music is a contemporary Wagnerian Odyssey.

What then of Greek poetry and metaphysics. There is the organisation of being-there in music and in its structure, which is an a priori that grasps the structure of Greek poetry. It is the elaboration of the a priori groups, music and structures, in terms of its exemplification in Odyssey. There is the Aenead, and Iliad, as well, all three of which is the explosive tension in Mica Levi's Love, with infinite astronomy. This triad of Odyssey, Aenead, and Iliad, is a trajectory of being-there, which in the context of this music is erlebnis.

There is an aleation.

XIII. Schelling and Existence in Time and Being as Question

There is a aleation. It is the uplifting of an aber-grund, into a metaphysical structure of praxis. It is the explosion of a virtual, in the actual, its overlapping, and infinite explosion. There is in music, this uplifting. There is in Heidegger a similar structure of upsurge, and resurrection, all of which amounts to will and representation. It is the will, of a aber-grund, and a ground, which is the upsurged as being, the question of the meaning of Being, as finally univocity, or pure natural splinter.

The structure of truly Wagnerian music, or its contemporary minimalisms, is the structure of a line, and sub-lines, and their dialectic, that introduces the literature of Communism. It is the organisation, and its politico-military line, that is then replaced by a sub-line of a sub-commander, and the tension is the debate on the situation, and its history and consequences, with a figure of a philosopher in Republic, and his humble cadres that intervene to debate the World history of the present, and as these professional revolutionaries, all organise a orbit of truth, and a praxis, that is slowly part of the expression of a militant, in writings, complaints, declinations, and sub-lines overcoming lines, in a purely interstitial tragedy.

XIV. Inconsistents

There is the a priori of groups, structures, praxes. This a priori, is then inconsisted. The inconsistencies, are parallaxes. This structure, of a priori and inconsistency, is then the development of the notion in Hegel, Zizek, Badiou, and Lacan and Althusser. There is a group, a praxis, and its inconsistencies. It is not enough to draw a line of demarcation, unless it is inconsistent. This inconsistency, then orders a parallax praxis. It is to shift between logics according to Badiou, from classical, to intuitionistic to paraconsistent, and between them. In Zizek neither classical nor middles, but a negation of not-consistence. This in Heidegger, is related to an apriori structure and its inconsistency. Such that only a figure remains.

The figure of inconsistencies, is a parallax of processes, sets, and praxes. It is not to remain ontic, but to inquire into Ontology. Ontological difference, as parallax of inconsistency. In figures to be transported, from a Proustian world, to a Schellingian Enter the Void, and then to be reading in the evening, a Le'tre L'evenment.

Take the abstract idea - a group, of politics. Then inconsistent it, into a group of astronomers, and physicists and writers and journalists, this sifting through (Giri), is nature. It is splintered. There is no object, without decalages. There is only inconsistency, a pure form of interstices.

Interstitial groups, their praxes, and its Wagnerian aspects.

XV. Heidegger, Inconsistent and Figures

There is an existent, in a figure. This must be a parallax structure. It is to draw a figure, from an existent, or a situation. This ontological structure, is its formal structure, in a question and its extensions, into a figure of the Other. The structure is a ontic and ontological difference, it is then an organisation of a logic. This figure that pre-figures the existence, into an outline of the dialectic, is then a structure to a structure. It is its meta-structure, the figure. Therefore it is its ontological point. It is the structure of the void, that is time in Heidegger. The void is the formal structure of time, and the other way around, time is the formal structure of a void. Therefore there must be a ontological quality to existence, if it is to pass into the ontological void, of time, when time appears, there is an aleation, that opens us to the ontological dimension of difference between the thing and itself, as seen in abstract art, where the frame enframes the thing. Abstract structure and material structure, in Althusser, is the abstract form of structures, it is the material form of abstraction, this is a structural discourse. In its place, one installs, the figure of the situation, and its consequences.

Heidegger organises a place, and dialectic, and a being-there such that there is a figure of a man listening to his lover, and going for walks, and following trails, and poems in the forest, where one withdraws to draw a line on existence in its poetic Wittgensteinian figure.

The figure of time, is an instance, or process, or gathering, and its aspects of time. It is an inconsistency of the formal structure of existence, time is inconsistent in figures. It is the pure discontinuities of a proletarian life, and an itinerant labourer, and a communist militant underground, or aber-ground.

XVI. A list of figures in the fundamental analysis

- a. A man and a woman, in a union of falling. They are walking together, and writing novels and speaking in poems, to each other. A man and a woman, are in a coffee shop, and are discussing communism, as if it were a truth.
- b. A man and a woman, smoking cannabis cigarettes, and observing trees, and leaves and plants.
- c. A man and a woman, reading *An Ordinary Evening in New Havens* by Wallace Stevens.
- d. A man and a woman, alone to the world, and withdrawing to the hills, where ravines and coal and oil, form the pre-history of this existence, nature is a catastrophe.
- e. Being in the world, and its dialectical operations, in groups, praxes, and indirect gatherings.
- f. World, infinity, and nature, all part of a cannabis lecture.

XVII. An analysis of the fundamental figures

If there is a nature, that is expressed in modes or attributes, it is nature under the aspect of a woman and man, falling. This is nature as a catastrophe, and encounter or love as part of nature, a natural selection, a Darwin to Epicurus. There is a world, in nature, and there is a psychotropic quality, to a couple, in their union, that is psychotropic qualities of poems. It is all an aspect of nature, and its tragic quality, with Heidegger and Schelling.

Groups, and praxes, are all dialectical movements, of the fundamental figure of being-there, that is a poem of being, and its natural basis.

Nature does not exist, society does not exist, the sexual relation does not exist, the only existence is a non-existence, the figure of which is being-there. Being-there as being-towards-death, and therefore a temporality of time and sequences, and experiences of utmost contingency.

I wake up in the morning, tell the time on my wrists, and realise that finitude is a Spinoza, and that there must be an ontological drive towards finitude, and therefore I become an actor, a journalist, and in time, sequence my life, into a new world, into a commitment to revolution, carrying a revolver, putting life to risk, and plunging individual existence into a group. I then realise time is limited, being-towards-death, loss, grief, senselessness, and an ontological commitment, to a lover, as the only remaining sense. Here I say, split time, and death is a tragedy, and therefore an engaged stance, the authentic stance, is to split time and live eventually in Israel.

XVIII. Being-There, World, Destruction

I can tell you that this is Nietzsche, it is the formal aspect of carrying a revolver. It is also the way in which a film like *Project I*, is finally the revolver in one's hand, and in this way, we understand, Being and Event by Alain Badiou and Heidegger's Being and Time together. They must be read together. There is no time, for life. One must smoke a pack of cigarettes a day, and understand that life is finite. In this finitude we must realise, that we are here in a limited amount of time. There is no time, but out-place. There we encounter Badiou and Heidegger. First task in the investigation of Being, is to be spiritual in young ways, that is one option, the other option is to be Schellingian and call for meteor showers and dialectical temporalities, of something like inspirational metaphysics as the virtual excess of drugs in the organic capacity of being-there.

A third option exists. It is to carry out an operation by the Heideggerean heroes. There is a sound of distant Burrows. The Burrow organises, a hiding place, a hide-out for Naxals, and militant FLN communists, that one reads about in a specific rendition of the structure of Urdu writing in Afkar o Nazariyat and other such novels. There is the attempt to learn science, read Heidegger and take to the underground life, where time is limited. Heidegger with Badiou, is to read the life of a militant engaged into an underground politics. Time is scarce as Sartre would say. There is a practico-inert state, it is killing people, so we get ready to counter-attack. There is a status of the oppressed, and we commit to their resurrection, in an upsurge of being present at hand and ready to hand, in the uprising of the people, and a foquismo that we imagine.

Being-there, and world, and destruction, is a figure of a militant who procures a revolver. He is then in charge of the Spinozan reading of Heidegger. Take the state of being-there as an understanding, compare it to the question of the meaning of being, as a question and time, parallax, where there is very little time, and a explosive Schellingian pace to the nature of existence.

Take each point in Heidegger and make it Spinoza. I will speak now in Nietzschean terms.

XIX. Heidegger and Figures from Nietzsche

(i) There is a poem, of Epicurean levels, and subjectivities, and existence bound by time and finitude. Finalitude in Lacan. There is a poem, that I read in my diaries in the trenches of World War II. There is a logic of poems, in Nietzsche, the burning embers in ashes lit. There is a poem of being in every situation, that is not an ordinary situation. It is to organise Badiou in line with Heidegger. It is to read the poem of finitude. It is to destruction, that we commit ourselves. There is now the time for music, because there is no time, except out-time. There is a dialectical materialism, that organises this language in another world. No time to live, to live is to die.

(ii) The poem, is what withers, in a flower seen in April showers. I sit in a room, and figure my lover. You, a woman, so perfect, that I tremble. There is a logic of poems, I believe in finitude. There is a finalitude in Lacan, it is to give way to this logic of poems. I am just a philosopher. I am only a militant. There is no Heidegger, without Holzewiges, the past did not happen the way we imagine it. Finally with Wittgenstein, in the trenches, carrying a pistol and shooting a Nazi. This war ends, with the present, it is safe, but the destiny, of a subjective figure, is to limit the limitation, and extend life. I am now in a hospital bed. Reading in a hospital. I am now dying. What is philosophy?

(iii) Philosophy, is a weapon. It is to strike at the enemy. It is to be belligerent, and it is to be tragic. Tragedy, is the key in which I read existence. All of Greek tragedy, exists in the word, Odyssey. There is music, there is expansion, there contraction, disconnect, dance and underground worlds I imagined, of a group of militants in a room, with a lamp, and drinking and dancing to Waqt Ne Kiya, What time has done.

(iv) What time has done. We are not who we were. I alone, see you. I alone, waiting for you, like a pagan to anyone. Alone I wait, until the day is done. What time has done.

XX. Interpretation of Nietzschean variations

In a writing style of poems, Nietzsche expresses the basic structure of the practico-inerte, and argues that wars fought for power, are the tragedy of existence. But this tragic existence is an exoskeleton, because there is a limit to the limit, and therefore we all pass into a remembrance of things past, as the utopian dimension of the past. There is war, there is astronomical gaze in Nietzsche's figure, there is an attempt to posit that canons, and the antiquity is forced in interiority towards the expression of a solar system of workers and philosophers, in a theatre where the set design is a suspended number of objects, where they revolve around and break the existence of tragedy in favour of infinite orbits of truth, that pierce us in our very weak and fragile, times. Musical interlude: The chains of flowers, are fragile things, they break in time, but the chains of love are the chains of love, are the chains that bind. The chains of flowers, are fragile things, they break in time, but the chains of love are the chains of love, are the chains that bind.

XXI. Schelling, Heidegger and Feelings

There is a structure of things in general, there is an apriori, and the group a priori, is filled with individuations of content. It is to posit, a structure of experience, such that it is a synchronic structure. There is a person, his objective structure, with the scope of the past, history and troubles, part of his make-up, or structure. There is a fragile period, in life, that Derrida names passage. In a synchronic structure, of time as such, everything takes place, as if it were fortuitous, and ordained, there is an independent series of links of causes, that then become necessary. It is the fantasy in Lacan, of reality, when there is peace there is a fantasmatic screen, or schematisation of semiotics and economics, in favour of a Schellingian absolute. This is fragile, and there is no solid ISA, without class struggle, and so there is a fantasmatic reality, framed by a situation. Feelings become absolute.

XXII. World and Historicity

The world is historical, it is also a tension between history and philosophy. There is a biography, there is a history, there is a being-towards-death in history, it is the tension between individuals and history and philosophy. There is a dialectical movement in sequences. There is an upsurge, an uprising, an *ursprung*, an *aber-grund*, and a will.

This will and representation, is the objectification and extended objectifications of the will into representation. These indices of representation, requires a will to become itself through a dialectic between will and representation. There is an *aber-grund* in this dialectic. It is the music, that studies a explosion, a rupture, a *ursprung*, and an uprising. Historicity, is the becoming-historical of a project of history, that is a dialectical totalisation, of a person, in his revolving sets of theatre. There is the need to grasp Heidegger in another sense.

XXIII. Insurrection and Art: A stance on artistic writings

There is a structure to existence, it's meta-structure, and its figures. This outline to the dialectic, is a transformation of an object and subject, and its mediations, in favour of existential designation of an insurrection and an art. There is a person, he is interested in literature, and then he hears the sound of the people, and joins the march, which becomes an insurrection, and is there, being-there as Rimbaud, and a participant in the procession. There is no place but out-place. There is then a placement, of an envelope to this being-there, and that is a sheaf to a group of surreal numbers. Existence has a surreal group around it, if it is an insurrection, or an artistic form, that organises a movement, of the will.

The will is represented, as a insurrection, or a dialectic, of groups and totalisations, which must be interpreted in music.

XXIV. Music, Will, Representation

There are lines, notations, musical groups, and sub-lines, and crosses and structural indices in lines, musical figures of prestos and montrebans, and time-signatures and patterns. This implies that the will, is represented, in extensions and dialectical motifs. There is a beginning, it is a prelude, the prelude is a sub-section, of writers, journalists and militants, and then a major movement takes place in music, where the will becomes a uprising, or protest, and then the will becomes minimal, in keeping with the Great Debate, and then the minimal workers and militants, form a sub-section, that then organises the whole, the collective that in Heidegger expresses the multitude as it is disparities, and the sub-section, is another view on the main section, the phalanx of the masses, that is then interludes of dramatism and theatre, that verticalize the assembly towards a mass uprising, that is however best grasped as the will, and its representation. It is a disparity, a structural shift, and a different scale of notations, all of which, grasp the will of the people, in a *ursprung* or *aber-grund*. Then comes the French Revolution. The coming of the people, with its parallax astronomy of the militants. Boom in Koestler's words.

XXV. Heidegger and Will

Reality, stands to be proved, it is external to the subject. It is however also internal to the subject, and then comes the sound. It is as if in Pynchon's novel, one hears the sound of a rocket falling after it falls. First the fall, then its sound. Therefore there is a logic of subject and will, in representations which objectivize the will, in externalities of concepts, whose virtual intensities, are the concepts as will deployments, the shattering radius of the will, in a demonstration, protest and music, that is Heidegger avec Schelling, to the extend that there is an uncontrollable speed and sound, and acceleration and zigurat, of a catapult of the people or an individual, in a race against time.

Heidegger, grasps the sound of falling, when the militant figure of the subject, grasps its opera, and participates in a inter-stellar dance of ballets and jives, and club-dancing, all of which are pins falling on the ground, and bombarding state of praxis, against the practico-inerte, and there is therefore a logic of sense, in Heidegger and Schelling, that is the lights on the floor, and strobelights, that make one look like a madman (Bolano).

XXVI. Short-circuits with Heidegger

a. Heidegger and Kafka

(i) There is the burrow of Kafka's, it is the pure sound, that is related to the subject's anxiety. From here we take the base, of a red base, and erupt into a belligerence. The burrow is at first, a base, it is then the sound of a revolution, that takes place as the group of militant Heideggerians, to respond to the sound in the burrow. This is one burrow. Another, is that of defensive struggle, that is the individual militants, in their burrow, waiting for the sound of revolution. Other variations exist, the man and militant, falls in love with a woman in a distant location, and through meta-determinacy, must arrive at the site, from a distant position, it is only 20 days for the Heideggerian heroes to make a revolution.

(ii) There is The Trial of Kafka's, that is the man who is part of a generic procedure, of leaving his room after an interrogation, and colliding with the police in a demonstration, for which the people are being rounded up by the legal jurists, and there we have an attempt of K. the Heideggerian hero, to extricate himself, from this emergency state, where bizarre encounters take place, and nothing makes sense, because there is a Messianic vision of the times, and he must then be killed, as it were, for the crime to take place. A pure incident novel, linked to an investigation of being-there and then the materialist predicament, of being lost to the world, nothing, killed, zero-point as an index of the Messianic reduction of time.

(iii) Amerika by Kafka, where revolutionary exuberance meets the letter, aleph. Here Heidegger must be part of the structure of Messianism, evidenced in a figure who is walking through an apocalypse. It is a Holzwege, this book, on the transition towards Americanism, as a positive Holzwege, a dead-end, that is productive of the end, that is Judaism, time as reduction towards the exuberance of a utopian figure, he is to be the one. The One being the people in Badiou, and in Heidegger both the people and the figure of a leader, or militant in the shadows of dialectical materialism.

b. Heidegger and Faulkner

(i) In the work Sound and Fury, Heidegger explodes into pure belligerence, he is the madman, who finds sound and fury in the nature of a revolutionary insurrection in the American South. That is what Benjy can't seem to explain. Not aporia, as much as charged aporias, or contradictions, splits, scissions, and impossibility. This Heidegger is that which sound exists. It is the status of existence in sound, that is then transmitted to another day, three days, and the sound, the cadence and finally a meditation on finitude, and suicide. All this is the impossible articulation of existence and rupture.

(ii) In the other experimental novel of Faulkner, there is a woman dying, and her burial, is the time of As I Lay Dying. In this time, is non-sequential, there is a remembrance of the past, and the present, there is no sense of life, there only a broken bridge. This is Heidegger at the level, of destruction, death, and finitude all of which is the end of time, in comparison to Hemingway's For Whom the Bell Tolls, where the end is a militant dying as he lay dying he spoke his last words. Heidegger grasps this closure, as finally the end of time - the heated conjuncture of the Spanish Civil War, that is in Heidegger the space of complete nullity, the end of existence marked by a heroic figure, who is now a bridge, a breaking, and now a poem.

XXVII. Experimental forms

Heidegger grasps the structure of a work, or a philosophy, in its tenor. It is not enough to grasp a structure, a body, and a conjuncture where one draws a line in the void. It is essential that one temporalises the philosophy. Therefore my body of work, from A Draft Between Aleatory and Dialectical Materialism, to Aesthetic History, to Will and Representation and Meta-Formal Equality, is a structure that elaborates a dialectic, an aesthetics and a experimentalism with Buddhism, and existentialism. This structure, is finally now opposed to a structure temporalised. There is now a temporal index in the dialectical state of an opposite to the previous works. The declination, the upward shot falling of a figure, is now part of temporalized indexes, of collectives, that are part of a man running across a uprising. There is as well bizarre structures of existence, that organise in temporal index, a Messianic sublation, in actuality 'the truth is like a strung out junkie in the middle of a storm' (Bolano).

XXVIII. Experimentalism in music

I know you are but what am I? There is in the margins of this great theatre, another theatre. It is how the world is destroyed in Heidegger. A dialectic in the wings, a late night excursion to a dance-club. It is deemed ontological in the post-Heideggerian sense. It is Deleuzian and one might add Schellingian. It is the flashing tubelights in a tenement room. It is the discotheque, in a night-scheme. It is the Heideggerian margins, a logic of sense. It is the movement of logics across the structure of existence. It is the structure of existence in Difference and Repetition. It is the figure of a club-dance, and a man and a woman, who are inebriated, and exploring slow-motion in life. They are dancing, and there is a music that explodes the continuum, and there is a whole life-form adequate to this Platonic Idea in experience, that was time in the first part of this book, that is cinema in this segment in the second half of the book. The figures abound in this form:

A list:

- a. I am at a rock show, and I sense a friend who I am drinking and talking to.
- b. I am in a discotheque, and I see a dim light, where we dance and catch a cigarette.
- c. I am in the logic of sense, part of a virtual univocity, and I regress into Heidegger while talking about ordinary electronic music.
- d. I follow a man, into the drugstore and buy some cannabis and smoke it on a balcony with my lover.

XXIX. Short-circuits with Heidegger

a. Electronic music is a new form of music, as a historical trope there is a computer and free music, that started a culture of dialectical materialism, in the previous work, and is in this work indexed according to time. There is a logic that organises this trope in terms of an electronica, that is the shoe-gaze side of Heidegger. Heidegger is of course at one level the opera, and is at another level this electronic shoe-gaze music. This is because there is a tension in Heidegger between history and philosophy, and therefore he can be re-contextualised into our present. This re-articulation of Heidegger and the present is to grasp a tenor to present culture. This short-circuit between Heidegger and electronic music, is to grasp the previous figures in terms of the logic of these figures, their animation, their actuality, and their becoming. As if there is a Heidegger-in-becoming-present.

This is the culture of electronica, and Radiohead, and their formal adequation to Heidegger, when we grasp that the being-in-the-world, of an individual, is announced in a time-index, that organises the world, according to its structuralised movement, which becomes a broken vessel in the past, and its becoming-imperceptible in the present. There is no place without outplace, and there is an individual or group, or praxis that organises bodies, in concatenations, with other bodies, and there is a sound, like that of a new period in History. It is the notion of a pin-hole camera, that organises an audio-vision, or montage, to life of late.

It is the organisation of a culture, immersed in Pynchon and surreal sounds, and Lynchian discotheques.

b. Cinema and Heidegger: there is the film *La Cienega*, and it organises a cinematic moment in a type of organic realism, and is drenched in the rain, of the Argentine countryside town of a declining bourgeoisie, and there are class tensions, and modern forms of life, and their arrangement in an organic compost heap. This organic cinema is finally a representation of the intellectual will, but its arrangement, encircles the present in a Heideggerian key, that notes a distance from ordinary cinema, in favour of a reflection on nature and social relations, and this degradation, decay and moss, opens the contemporary space of Tarkovsky's zone in *Stalker*, and opens up the univocal space of nature as the virtual, to our actual lives. Ecology is the site of an event, that is the structure of infinity in decalages, or difference, or splinter or disparities.

XXX. Theatre, Time and Heidegger

There is no time, the Spinozan wristwatch, talks about 12 indices per hour, that is the radii of time, in Heidegger. This is a complex view of nature. Nature has one radius in night, and one in day, there is a night-schematization in Spinoza, and that is Schellingian. There is nature in the split of one minute, that it takes in declinating orders. There is the organisation of theatre in time and its discrepancies. There is no place for Spinoza, except in the intellectual love of God. This God, is then reduced to contingent encounters. This is Grotowski, and his love for unemployment, poverty and art. It is then related to a new conception of sets in theatre, the *mise en scene*, the set design and its articulation with actors, is the Spinozan theatre of Heidegger, that is time. In the abstract space

of Beckett's, the emptiness of space, there is a series of actors who contingently pass each other by. Then the rain, of a mass, and a protest. And then the vertical and horizontal organisation of class struggle in theatre.

Theatre in Heidegger is linked to groups in history, and to rain, and to cigarettes and style. It is all a bit of emptiness, and a logic of event.

XXXI. A Return to the Question and Time

There is a question of the meaning of Being, and a question asked and answered in an ontological frame. This question then occasions a time, and time is the horizon of being-there in a question, and in a organisation of a logic of poems and extensions of the subjective process, and its temporal organisation. The question is a function of ontology, which is the trajectory of being-there, qua Being, which is the univocity of life.

All questions pertain to time, and all of time, is a period and is nature in a thought of aesthetic intuition in Schelling passing into the will and its representation, in a sequence of ruptures and theatre, and contingent cuts and dramatisms of the music and representations of dialectical motifs, as drafts of the real process.

The question, is language, and language is Other, and this language is then the language of art, and aesthetics, without language but as an expression of the absence of language, in the sense of a question that moves the language into an ontological period.

XXXII. Language and the Question

Language is elementary a form of reciprocity, it is however antagonised by differences, these differences are the different orders of linguistic dispositifs, and their arrangement in classes (Marx), or representation (Badiou, Zizek) and therefore there is a linguistic problem. Are we in a shared life-world of communication? Not exactly there is power (Foucault) or there is a antagonism in language. It is its cut, its murder of the thing, its loss. Language is then a problem of shared ways, and how to organise that. It is strictly impossible for there to be a neutrality in language, there is violence and antagonisms. But the Heideggerean turn, is something impossible. It is the impossible meta-language being actualised. We are not part of daily life in Heidegger, we are transported to a highly philosophical discourse, philosophy being a function of thought determinations and language that is an artistic and phonetic and theoretical order, that is subjective process of questions and answers, and determinate problems being overcome by an obstacle, that is the gap between ordinary language games, and meta-language or reflective language in judgements that are articulated into a real. The real is negative and positive, and is the impasse on which language stumbles, but then overcomes it in Aesthetic sublation (Schelling) or in pure natural organisation (Spinoza), or in subjectivity (Hegel).

There is a logic of language, its to logicise language itself. But in Heidegger this is both logicization and poem, and tenors of figures. More and more Heidegger is the space of pure figure.

XXXIII. The Dialectic of Temporality

Is there a dialectic in Heidegger? It is clearly a non-dialectical negation, that operates as the envelope of a dialectic. It is its outlines, its sketches, and its phenomenological opening towards a logical horizon, that is the draft of a dialectic. It is in the space of aleatory materialism, but is also a temporality of the dialectic, in a position of falling. It is the temporality of a group, and its ekstases, that is the sketch of a calling to destiny, a formal decisionism, in the passage from individual being towards death, and collective poem, of the people, that is multitude in Spinoza. It is a dialectic of place and outplace, as a splaced offsite, destructively undoes the outsplace. This minimalism in Badiou, remains to be organised.

There is a place, there is a force, its a scissioned splace, and there is a determination of a limit, such that qualitative and quantitative measure of the limit, in surpassing the determination fixed by place, in favour of a destruction of the maximal, and the torsioned organisation of places in the multiple, till there is no police no place, it is only destruction of the big Other, the Symbolic structure, in an excess of violence, that is the cut of language (symbolic), reflecting the real. This real, is a determination of forcing. The torsioned groups are the topology of inside and outside place, being ruptured in favour of a topology of the party, that is the real process in an impasse of the splace, that is part of particular will and universal will, split on the side of universal engaged stances, that is a rupture of the masses and the One of the people, not the dialectical opposite of mass movement, except there is the party subject, that is in logic

Aeschylus, a partisan and interventionist party that organises a torsioned topology of existence of the people, by organizing it towards the outside, and launching it from thereon.

The number of intricate dialectics in the splace, outplace forced variations, are in line with Heidegger when he pronounces Aeschylus. It is to organise a destruction of the place, in a topology, of courage/justice and superego/anxiety, that is topology of courage or poetic metaphor and overdetermination, in the place of justice, or the negation of negation, in overdetermination and its negative power to negate the direct negation passed by the state, and this in anxiety that is pure contingency in Heidegger, that organises a splaced outplace, such that there is a negation of an active negation (state police order). This implies a chance movement, from overdetermination, to points and neighbourhoods, groups and masses, into the overdetermined contradiction, that is like chance, in Mallarme, a slide of metonymic poems including Aeschylus, that is the slide of a poem, and artistic forms, that activate the negation of negation, towards a determinate judgement that is infinite judgement, as a measure of the limits of forcing, the unnameable. This negation, and its limits of the unnameable, is then transposed into a poetic negation, a pure negation, that is dramatic.

Dramatism, is the flag of courage and justice, the Communist hammer and sickle, that is the symbolic order, in its dramatic enactment. The revolutionary rupture will enact a poem. The poem has moments, it is first subtracted, then launched, and then organised praxis, that is a federation in Machiavelli, and is here a event, that is based on pure chance - anxiety, and is then the One One of the masses, in a poetic slide of desire, such that one cannot give way to one's desire, this law of the party and people, is then the throw of dice that cannot abolish chance.

This dice, and this event is a poem of Being, Being expresses itself in Communism. Justice is its axiom, a people, a trust and fidelity, till the poem is exploded out of the continuum. Poem and logic of mathematics, a torsioned group in relation to a torsioned space, that is the analogical praxio-logical, intuitionistic sets of trade unions, and parallax torsioned sets of generic mathematics, where there is generic subset, and set, which correspond in a poetic turn of logic to the party or organisation, that deploys a mass One (generic forcing and limit sets).

XXXIV. Limit Sets and Poems, the logic of Badiou

Take a set, and grasp its limited and partitioned nature. It is not a set itself that has element and set structure, a belonging and inclusion. It is their dis-coupling, it is the element-set, not-belonging to itself, but limited and disjunctioned into a partial set, or limit-set, that is the set-element or element-set, as pure element, that is a fragment. This fragment is a limited set, it is its declination.

In Badiou this limit set, such that it is generic sub-set of a set and its subsets, the only subset that is determinate and not part of the subset of a set, such that the latter is a inclusion. This generic subset outside the set, is finally the body of a people, or an organisation. This then is a poetic, decalages. This decalages or difference between the thing and itself, this refractory space, is finally, the poem - Mallarme, and Aeschylus. Or Cohen and Tarski. It is the poem of declination, or destruction-determinate.

Limit sets, and its poetic equivalent, is the throw of dice in Mallarme. Or a Book of Disquiet by Pessoa. Or the minimal difference of Pessoa - his title - A Little Larger than the Entire Universe. It is minimalism with a infinite height or expanse, this is the poem of minimal and excess in dialectic, it is to argue that minimal forms, of political organisation, aspire to an infinite space. It is also to argue the reverse. That a maximal space is more maximal.

XXXV. Badiou avec Heidegger

There is the poem of set theory. It is a forcing correlate of a mathematical form. It is to take a matheme and organise its poem. It is to take a forcing and torsioned splace of mathematics, and set theory, and order its deployment. Take a set, it is in poem a situation, an infinite situation, take its own element, it is a belonging of an individual to a situation, and take the element that is by itself a set, and grasp the individual in a class representation, or codification, and take this individual, class, situation, and grasp its meta-structure as included in a state of the situation. This then cracks. It is the entire edifice collapsing. Collapse Traditionales by A Silver Mt. Zion, music. What does this mean? It implies that the structure and meta-structure, is not binding, there is the un-binding of a measure, and a limit set that is deployed between belonging and inclusion, as the space of generic subset, and sets, and limit sets, all in a decalages. It is to differentiate (Deleuze).

XXXVI. Post-Heideggerean forms and Heideggerean forms

Grasp music, cinema and theatre, part of a representation and its will. It must move as a party. It must organise a discipline and effect an indiscipline in the ordered sets. It must cause class struggle. It must grasp a theatre, it must be a dramatism. There has to be a will of the people, and disordered multiples with their trajectories of collapse. There must be a logic of event and sense-event and sensation, and logic of organised multiples and their drawing a line. The will is a will of the people, it is described in two separate notions of cinema and music and theatre, the Wagnerian odyssey and the post-structuralist Illiad.

XXXVII. Greek poems and class struggle

In the figure of class struggle, there is historicity. It is the opening of class struggle towards drama, theatre and poems. It is to order a poetic saying to the logic of class struggle, that Badiou turns to mathematics. In the figure of this work, there is a more complex aleatory subject. It is the figure of a woman and a man, in a library, and in a history department, working on theorems and sexuality, till finally there is an encounter, that is a falling, and there is a figure of drinking tea, and drinking a mate, till finally they speak of a Bolano, or a Kafka, and then form a couple, that participates in a demonstration, and from there Badiou elaborates the requirement of class struggle in a demonstration to turn maximal, until there is a Pessoa poem lived in an apartment on the terrace, of people that gather and watch the sky, and its Ideas, of eternity and astronomy, and a little larger than normal life. These Badiouian poems, meet my own Sirohian poems, of a man and a woman in a Wagnerian model of the subject, that is a complaint by a political activist, or another figure of Schellingian-Deleuzian materialists, that go to a discotheque, and speak in chronos and aeon all night. Class struggle and life, moments and subtraction, the conducting of a truth procedure, the alignment of the couple with the class struggle, and class struggle with historicity. Historicity being etymologically linked to history in its becoming, and slow motion cinema, and maximal organisers of theatre, and its theatrical forms of suspensions and poems in a rhythm, and the falling of an atom, the freefall of weightless and horizontal figures. The irruption, is a fall, or a parallelism, that is analogical reasoning (Historicity) with history. Take a historical figure - class struggle and analogize it to a philosopher who is walking and reading out Odyssey. The Wittgensteinian figure of existence and non-existence of a state of affairs in finally historicity.

XXXVIII. Historicity

There is a history, to the structure of a situation. This is the historical maximilian, drawing of a line. It is in line with centuries and hoplites and armed squads and platoons. This historical organization of a phalanx of the people, as party subject, is then compared to a historicity. Historicity in its roots however, is at once this historical battle-world, and a scientist working on a set theoretical theorem. Historicity is essentially a Poincare conjecture on class struggle or armed battles. Historicity is the analogical frame of a thing, or incident, in an abstract form. It is to take a temporal index of class struggle and inscribe it in a historical methodology, of the historical investigation of a period. It is to compare workers in class struggle here today to Byzantine workers then. Historicity is progressive and regressive, but more it is direct instantiation or realizing a projection in time. It is as if a synchronic structure united, the classes and masses today to the Byzantine aggregation of class struggle. It is as if, there is a direct relation between Fanon in Algeria and Maoism in India. There is no need for a comparative history. Fanon is directly Naxal.

Fanon organized praxis in groups in fusion, and assaulted the colonizing state in Algeria, which is today India, where Fanon is directly engaged in class struggle in a Maoist form, of tribal belts, where their antagonism to capital and state, is then organised praxis in Algerian war of the people against a neo-colonizing Indian state. There is no compromise possible, it is obeying the classical Aristotelean grammar, of class struggle, either p or non-p. The path of the armed people, that is a people's army, and people's war is directly realising the alienation of the black man in India, as the tribal belts engage in millinerean struggles of Munzer.

XXXIX. Being-there, and Time qua Historicity

The problematic of the question of the meaning of Being, is shifted into the terrain of being-there and time as historicity. It is structure of being-there as a function of time, in an indexed calculation of being-towards-death, that is the individual in history, as a historicity to being-towards. It is to be towards accidents, or contingency. It is to enact death instinct, in a class struggle, that is sharpened by individual motifs, of being-there, being-in and being-in-the-world, and worldliness and investigation into being and being-there as a function of Being, pure Being. It is all a number of positions, and states of being-there in class struggle, all of which is the dialectical approach to class making history, that is to be replaced by a formalism, of places, positions, states and their transitions.

Historicity, is parallelisms, atomism, falling, pure sound, and fury, and literary amplifications, and poems and figures all of which de-collide, collide, could not become, became, is becoming, in some sense history du violence.

XL. What is history?

It is a sequence and nothing more. History is not a totality. It is a summation of a number of sequences. In Heidegger, history is a totalisation, it is a sequence that escalates in total history. It is the general idea of history. It is a generational experience. It is general will. It is as well structures of collective time and temporality. It is not capital-history, or Marx's Capital. It is the people's history, the workers' history and the poem of this history. It is to read a historical treatise for its upsurge, its uprising.

Uprising is a name, a name of a concept, event. There is aleatory history. The conjunction of figures. It is a lived history, it is the enactment of a figure. It is negation, that is not a negation of state, or these dialectical figures of the nature of things. It is instead a non-logical negation. Only structures of the collective. First the collective as it participates in a Petrograd Soviet. Then in Turin strikes, in Italy. And then in the insurrection of Tupac Amaru. and then this mass rebel in Indian Munzers. This is the first structure of a collective - Divine Violence. Then other structures of the collective - Multitude. Then other structures of the collective - Heroes. Then finally the basic structure of the collective. Emancipation of the people in a Soviet history, till the end of War Communism.

XLII. Interpretation in Being-there

The factum, that there is a being-there, is interpreted by the existence of being-there. The interpretation, is a subject that organises his material, and his objective structures, and his subjective process, all according to a non-dialectical unity. It is to hold the determinations, in distinct places or positions. It is to organise a objective and subjective, Kantian duality, in terms of a structure and being-there qua Being, that is as it was argued, spiritual.

The whole question of the meaning of Being, in interpretation is that it is Christ in life, as a spiritual opening. It is to argue that Being, is purity and infinity in an opening and upsurge of Being, in a spiritual form and content, that is a openness to Christian forms of life, music and genealogy.

This spiritual opening, is then supplemented by organisation of logical forms. It is to take the form of a detective fiction, and organise the investigation of being, and working out its method, in terms of a analytic of being-there that then reads incomprehensibility of being, and an interpretation of existence, and a dialectic of analytic and synthetic progressions that is the Kantian a priori, which is then organised and arranged. There is Beauty in disclosedness, and disclosure, and there is disinterest in a beautiful thing. It is as if the woman, one sees is beautiful, and bracketed as the One.

XLII. Kantian Analytic and Being-there in Collective and Individual structures

There is an a priori analytic, it is a transcendental a priori, it is the organisation of analytical forms. It is a priori, in extension. Take a priori of collective structures and individual structures, and list them:

a. Collective in mass uprisings and its temporal organisation of an index of time that is independent of the collective itself. This independent time, is abstract time and is an independent linear time with a zero point. Such is the Kantian time of independence from structural forms of Spinozan time and complexity. In Kant time is without joint, it is free and independent and therefore there is a Aeschylus of time in Badiou, which is the second notion of time in a collective. The first notion of time in collectives of mass uprising is linear time and its zero point. It must be a linear time (independence) and it has a zero-point because there is a subjectivity basis or in order of, that is a void that is the structure of a linear time, in its emptiness, because there is a dialectic, or there is a structure based on zero to infinite time. This linear time and zero point, is finally the structure of revolution or mass uprisings. This is because there is a zero-level to the Messianic reduction of linear time. In the Kabbalah, there is a hidden god, that is evidenced in illuminations, and mysterious God indications, all of this is the first structure of time in Kant. This is because there is a zero-point and a linear time, where each point in linear time, is a point of zero-level, illumination, and part of the linear sequence, with zeros and points, all of which indicate illuminations from eternity (Messianic God) and its species of linear times, that are figured by the Messiah, in zero points.

b. Collective in organisation of a discipline of formalized politics, where time is an organisation of the Kantian community and reciprocity. It is the total organisation of all aspects of collectives into an armed squad and armed people of the prophet, in War Communism under Trotsky's red army, to the Maoist Indian period in recent times. This is the collective time of the people in an engaged stance. It is time as a linear time becoming circular, or totality bound, it is the turning of linear time into the abstract and concrete structure of time, in a social formed time. It is finally Badiouian time, as the organisation of a party and subject of the people, which is a dialectical totalisation in Sartre, or a Heideggerean time of change and the fantastic, which organises the discipline of formalization as a collective equality, and totality point that is changed by this opposite totality.

c. Collective in equality of an organised mass discipline and existential time. It is the Kantian time of the modality of contingency becoming necessary, and possible times of happiness and utopia. It is finally the time of Sirohian and Deleuzian and Schellingian absolutes. It is to forgoe the revolutionary mobilization of the masses, and its collective discipline, in favour of the existential time of Kant's modality. It is to organise a time, of existence and utopia, in figures of aesthetics of Beauty and Desire, and fidelity.

d. Collective in separation, that is the formalization of a couple or a group of communists or philosophers' Republic, that is a forum of grouped being-there. It is to organise a separation from the social necessities of labour-time, and to subtract into Kant's infinite judgement and affirmative and negative judgement, or a limitation of reality, so that there can be the organisation of art and cinema and creative life, unencumbered by social judgements. It is finally the place of Universal judgement that does not force. It is the aesthetic judgement that orders a relation to a work of art, and is driven by artistic ascetism and love of Grotowski's claim - unemployment, art, cigarettes, art. And is the domain of post-modernist love for language games, and private and personal life, unengaged from the political mores.

e. Collective in a sub-set in Badiou, it is the final form of the collective in Kant and Heidegger, it is the organisation of a group, that is finally a generic subset of the total situation, and is as Aijaz Ahmad points out - an avant-garde form of politics or art. This is finally Organisation Politique and Naxalbari in colleges in the 70s, and Mexican Maoist groupiscules in the 80s, it is the space of singularity and organising a radical front for philosophy.

f. Individual structures of a walking time, in Malebranche and Descartes, that is an a priori of individual time in collective formations, of reciprocal time. It is a time to individualise the collective, which is why Borges and Heidegger both used to go for walks in their respective cities and forest visits, amplified by a wilderness of being. It is finally the time of individual association with collectives, as well as a distinct structure of the individual as opposed to collectives. It is an antinomial walk, it is a time for one's own being for self. It is an individual time of reflection, questions of the meaning of Being, and its spiritual development. In Schelling, this time becomes the time of metaphysics. It is to listen to rock music today, and personalise the collective Wagner, into the fragment of relationships and personal life in Metallica, or Mogwai. Individual time, is a fragment of eternity, it is finally the time for revolution in a distant melancholic way. It is the time allowed for a man and a woman, or independently each, to organise a different rhythm, one subtracted or in the night of the world, for the wilderness of being. It is a distinct unit of time, and must exist, for there to be existence.

g. Individual structures of evental time. It is in Sirohi, the urge to go out for a party, and friendships and comradeships and the condition of pubbing, and organisation of a fidelity with a lover or a friend. It is in Kant the space of modality, contingency and necessity, in possible times. It is to organise the discipline of leisure and freedom, and grunge music, and rock shows, and discotheques, and pure infinite dispersions of philosophical speculation in a Humean sense-logic. I cannot stop philosophizing even as the film goes on. This psychotic or schizophrenic poem. This is the logic of sense, it is an observation of semiotics and capitalism, as a function of art belonging to May 68 Paris, and is the delocalisation of aesthetics from capitalism, in favour of the horizontal post-modern or post-structuralist imagination. Here imagination in Kant organises the time of the collective and individual, on the side of bourgeois totalisations and states of mind and understanding, against insurrections and violence, that is instead theorised and read to remain critical. While the logic of sense continues its operation, in existential forms.

h. Individual structures of collective membership. There is a party, there is a friend group, it is a fused group, and it organises the individual into collective forms of life. It is also a form of life, the situationists, and so on. It is finally a life, that belongs to a collective, without however a discipline of formalization that is Maoist. It is a subjectivity closer to in Kant, the beautiful and the sublime, as two modalities of organising metaphors. There is a phenomenological reduction, in reflections in stores of the plaza.

i. Individual time and collective time, in a organised world of politics. There has to be an individual unit in a collective. Yet the parallax structure of individual and collective requires a transcritique of collectives and individuals, such that there is a mathematical and literary type of politics alongside daily politics. In a maximal scale, there has to be a relative form of equivalent, that is cycling and *Café Lumière* (the Japanese film) of librarians and sound recordings of metros, that organises a lack of discipline, and a being in the world, that is relativist equivalent. It is the need for a transcritical movement of life forms, with an underground culture of creativity, such as film selling booths, and video recording studios, and music of shoe-gaze and experimental literature.

g. The second transcritique is the movement of contingency and existence, such that one is a migrant who lives as a professor, and is part of multiple cultures and one's own culture, as a contingent existence of transcritical operations, including visiting the library and reading, writing, and listening to music on cassettes and being in the world with friends at a destination, or coffee house, or pub. This transcritique is contingent decentred life-forms becoming the basis of Communism. It is to organise a discontinuous processual real, of Pothik Ghosh, which expresses life, rather than follows a organised world.

h. The third transcritique is a limitation of reality, in favour of Times of War and Dying in Freud, where there is secluded life, and no organised politics, only a utopia of imagination, and literary conversations. It is the organisation of a Lacanian attitude, as well, which calls for radical politics, and switches off in favour of the segment in *Le Feu Follet* - I believe in sleep.

XLIII. Kantian a posteriori and Collectives

a. There is a demonstration, it appears in singular temporality of ekstases, that organise the demonstration as part of the structure of universal singulars, and is the Badiouian subject in construction. It is the ekstases of collective temporalities in their designation as a posteriori collectives because it requires a synthesis of the apriori above to be instantiated in real structures, or the raw real of a general strike, that is the pure present of a real.

b. There is a dialectic of theatre and protests, and dramatisms part of the Kantian a posteriori of community and reciprocity that opens the space for the above singularity to become a logic of sense and sensibility, in a imagination, of how the collective temporalities unfold in a dramatism of the subject indicated by Aeschylus. It is the collective temporalities in an intersection with a theatre of the workers and students in a dialectical totalisation of poems.

c. There is a contingent existent of the whole dialectic, that is the declination of a figure here and there, that is a formalist position of the worker or intellectual, in a designation of pure contingency in Kantian modality.

XLIV. Hegel and the Symbolic Order

In existence there is a borromean knot of Hegel's Science of Logic. It is the organisation of being-there or existence in terms of a *Enter the Void* (the film) that delimits a Schellingian transversal of a childhood, that accidents into a sublime. It is the symbolic order of a cinematic equivalent to a being-there, in relation to being or ontology, as a fantasy-frame of reality. It is the framing of reality, that appears as an appearance and is the object a, of a situation or symbolic, that is the interstitial object of pure incidence in a speculative co-incidence of opposites man and woman. The symbolic order of Becoming, that is the constant flux of consciousness, as an effect

of the impossibility of a collective forming into a unified whole. This is to say, society does not exist. It is only a delimitation of the subject as a Schellingian sublime, that orders a individual structure that is subject.

A subject exists that is in a ferris wheel, and in a fantasy, that orders a surrealism of the subject, that is a constant sublime. It involves the figures of cinema in a place that is the rupture of a place, that is the organisation of a logic of sense, that delimits a logic of resonance and slow-motion takes, and music. There is as it were a Japanese virtual to this univocity. It is a drinking of tea, in a store where electronic music is being played. It is to view the absolute in a space of fantasy, and the real, of a shifting series of incidence.

XLV. Hegel and being-there

In being-there, there is a prior moment of nothing. It is to argue that nothing, becoming Subject is the Something, that arises out of nothing. It is the taking of form out of nothing, that is the Machiavellian subject. It is to organise Schelling in a shelling (bombardment), of the general situation that remains the same, but inside this situation there is the organisation of a theatre or dramatism, where all that exists is a drama of a atomist, and Heideggerian hero, that turns Hegelian when there is a rupture of the falling sound, from a distance that temporalises into a trajectory of the subject, in a determined amount of time, finite and loaded.

This being-there is related to the shift in Hegel from finite to infinite, as a catapulting of the individual, into history, through movements and resistance, that is a subject of the One masses, with this interstitial figure, of the subject. It is to orbit truth, in a dialectical motif of music that has to be interpreted in Wagner as in Metallica, of the pure movements of music, their organisation of symbolic, and real, such that there is a tension between the symbolic Other, and the social space of Lacan's, and the real that is the destruction and resistances of the real, that orders a musical variant of the metaphysics of the subject. It is to organise music, in line with symbolic and real, motifs, of finally figures in Heidegger. The symbolic space, of maximal notations or movements in music and situations in music, which then have the figure of philosopher and leader and master, or tyrant and democracy, on the one hand, and the real of subjects, heroes, and militants and general insurrectionary protests, which clash and work with the Schellingian absolute, of aesthetic intuition, that resonates and draws out of the musical void, a figure that is the subject of militants and leaders, and philosophers of the Republic.

Being-there is part of the becoming of Hegel's symbolic order, into the Lacanian subject, whose event is the resurrection of Christ, that is then transformed into a collective where there exists different levels of being-there and subject.

XLVI. Hegel and figures of the Real

In time, there exists a few types of collectives. Therefore the Hegelian break with Lacan, that Žižek found, is the determinate being, and being-there of the logic of resonance in music, and amplitudes that are aleatory, in the subject of Badiou's. There is a collective, and individual, and its figures, and there is the Schellingian absolute, in two aspects - one of atomism and another of post-structuralism, and all of these figures are Imaginary in Lacan and Althusser, that is the I - R axis of Lacan, that organises a real, that shatters semblance, and is part of a group of surreal numbers, around the real. It is to argue that finally the Lacanian-Hegelian break, is to order a real, in terms of the subject and its vicissitudes. It is to encounter in the order of the Real. It is to organise a symbolic-imaginary-real, determinate being that is determinate when there is a number of logics in a logical square, that is the particular negative attitude as opposed to universal negatives and particular affirmatives. It is in this space that one finds figures of the Real.

These figures of the Real, post-structuralist, or Lacanian figures, are then organised into a cultural Sartrean real, that is the individual and its radio. All of these are part of the deconstruction of the Symbolic-Imaginary, such that there is a movement of the real itself, such that all large political plans and meta-narratives are abandoned in favour of the Lacanian left. It is to organise a left, without its Historical Big Other. It is to be part of a pure sound.

XLVII. Hegel, Existence and Time or Temporality

In being-there there is a horizon of temporality, and the investigation of the meaning of Being. It implies in Hegel, a Morningrise by Opeth, in its album cover and music. It is to participate in a kind of black and white image of an old Greek building in white and black backgrounds, and a empty lake that is pure black with the building's reflection in it. The music consists of harsh vocals, an alternation of heavy and clean jazz guitars, and a transportation towards death and romantic poems. This temporality is the Symbolic-Imaginary

order of the real. It is because there is a temporality to the music of Opeth's, in relation to the becoming of the Symbolic, or collective, and the real of its romantic and personal aspects as part of the real of collectives. This symbolic and real collectives are finally staged in the album cover and image. It is to be part of this world. One should love this world, it is purely the space of here a sound, there a fragment, and everywhere objects objects.

It is to order a Real-Symbolic, in terms of a apparition, of the real, and symbolic, in terms of its designated emptiness, and its reflection on the social level of an ascetic man, and his departure from reality and social mores. It is to argue that harsh vocals, and music of jazz guitars, are the future of Hegel. He exists in this interspace. It is a space of pure orbits.

XLVIII. Hegel and Communism

In the determinate structure of collectives, and individuals, and Symbolic and the Real, there is the virtual univocity of the organisation of a collective solidarity. Zizek and Badiou align with music concerts, where minimalism, jazz music and metal music all organise a situation of communism and collective solidarity. In this work, we have discussed Wagner, and Metallica and Opeth. There must be a situation, in which one attends a Opeth concert. It is the darkness of the light in Hegel. It is purely interstitial music. There is no place but outplace. We are in a Beckettian outplace, and there is a subjective destiny to the music of Opeth. It organises Being, pure Being, and the military aspect of symbolic and real collectives, in a key of blackwater park. It is to participate in the diaphragmatic roars and harsh vocals, and jazz guitars in a electrifying protest. It is to stand at command, and experience the slow double-bass percussion, and participate in the formation of a collective listening to sound.

This communism, is the musical variant of the metaphysics of the subject. There is as well time for revolution, it is to read in between the lines of Opeth, riffs or structures of scales resembling Metallica. Where Metallica organises the love for a woman. Loverman.

Then we have other situations of communism for Hegel. It is the organisation of performance centers and cultural centres. Here we organise a lecture by a philosopher or intellectual, and participate in the Public use of reason. It is the opening to an infinite space, of science, art and politics and philosophy. It is to be part of another world. In this world, there is a certain drama of fear and trembling in Kierkegaard. There must be leaps of faith, encounters and astronomy.

XLIX. Symbolic, Imaginary and Real and Collectives

In Lacanian-Hegelian terms, there is a collective when there is a dramatism, and when there is an assembly of the people. It is the Symbolic order of the multitude, that is when a mass or collective is formed as a social collective (symbolic= social), and when there is a real (virtual or radical), and then this symbolic-real has an imagination of the artistic level in the Imaginary. This transition and formation, happens in a transcendental aesthetic regime in Ranciere and my previous work on Aesthetic regimes. In a transcendental regime, the collective forms. This transcendental of the real, is S-I-R, in Lacan and Hegel. It is the minimalist music, and maximal music, all of which is one form of the collective. Other forms are listed above in demonstrations, protests, and strikes, and uprisings and anarchism of the people, as well as the real of a people's war or armed struggle.

In Lacanian-Hegelian terms, the interstitial space of a architectural site, elaborates the vision of the people and collectives, in a space that is Tarkovsky and Stalker. It is to return to the real, from radical movements to quantum physics and science. This pre-configurative politics, and post-revolutionary politics, is to organise the set-piece of science, art, love, politics in a conjuncture.

L. Aesthetics and Politics

In a demonstration, that maximalizes into a politics of aesthetics, there is the transcendental of the aesthetic regime, that is an a priori and a posteriori in Kant's forms of sensibility. It implies that there is an artistic politics, of the situation and its site. It is to be empirical about Plato. It is an a priori, when there is a Schellingian union of conscious and unconscious, in the form of appearance of a demonstration. That is the demonstration must be ontological, as in French Revolution and The Death of Marat. There is a whole space of Lacanian and Althusserian judgements, of theatre, cinema and literature, that is in a transcendental a priori the space of lectures on Bella Tarr's cinema. It is the Werckmeister Harmoniac and Turin's Horse, that is a place where politics appears. It is because there is space, in cinema. It is the pure space of art. Here we study the organisation of space. In the space there is a flatness, or a painter's eye on the form, or a formal equivalent of equality in representation, such that the horse is part of the narrative, with a Nietzsche drinking several rounds of rum and water. In this movement of cinema, the space entails, a consequence for politics. It is the

aesthetic regime of representative arts, in a modernism of no-rule. It is to grasp the formal equivalent of this space and its consequences for politics. It means politics is now a meditation on horses or Picasso, and now a meditation on philosophy and intoxication, and emptiness of a distance taken. It is to read the sentence-story and the story itself in montages, as the virtual univocity of art in existence its operator. This is one a priori, space and comparison to politics. There is another a priori, a collective in image. It has never happened that a collective appears, except for Pontecorvo's *Battle of Algiers*. Here there is a dialectic in the image, this a priori is the study of collective and emancipation and justice in the operation of a moving image. How does the strike take place in Eisenstein. What is the water, to the place of Tarkovsky's zone in *Stalker*.

There is a third a priori, that of community in Kant, and its aesthetic imagination that empowers it. It is to study the paintings of Duchamp and writings of Murasaki's *Genji*, that takes the community in relation (in Heidegger) to time, and temporality, and figure in this schematization of the collective, a Imaginary, as that of the people, in a Proustian time. This imagination enables one to answer the question of dialectic between this a priori and a instantiation of it, in a posteriori. It exists in a bus ride, or a train. Here we see a certain structure of aesthetics, that order a imagination of utopia. There is a fourth a priori, that of the contingency in Kant. Contingency is an effect of proletarian lives in discontinuity, in Weiss' *Aesthetics of Resistance*. This contingency that marks even Marx's life, is the space of literature and cinema and theatre, that is the rain. There must be a permanent emergency in one's life. One must always be with the proletariat. Here one sees the exact calibration of time in Heidegger and finitude, and dialectical movements.

LI. Situations and Collectives in Hegel and Heidegger

There should be a Heideggerean circle. It is a being, qua being-there, and a Dasein as the meaning of interpretation of existence, and this being in the world and being-in and figures adduced, is to study the collective as if it were a temporality and ekstases, and in their knot, one can configure how a couple drinking tea in the winter (a season in Thucydides), is part of the historicity of mass uprisings, and their permanent emergency, that operates as a collective in terms of a wide social relation. Then there is the immediate task of Dasein, he must understand social relations and friendships and comradeships, all of which transform the whole, into a structural whole, oriented by the scientist. The scientist is a man who exists outside of time in normal senses. He is the man who works on theorems and proofs, and quantum physics and Zermelo set theory. This man, is finally a encounter thinker. He organises the world, in a swerving board between two buildings, where Olivera and Talita are looking at each other and this is the space of Hopscotch or *La Rayuela* by Cortazar. This swerving place, is finally the subject place-holder in Heidegger.

Situations and collectives in Heidegger are either dispersed, or collected in this form. It is to participate in a logic of eternity, and be part of the Latin Quarters in Paris in the 1960s. There are therefore artistic situations. Apart from this there are political situations, of working class politics and general strikes. There is the afternoon in a neighbourhood, that is the space of dwelling. Dwelling and poems.

In Hegel and Lacan, there is a space of Symbolic order, that then organises the split between individual will and universal will, into a singular absolute, that is the space of real infinity. It is the organisation of a melancholy. It is melancholic, to leave one's home and go to another residence. It is melancholic to leave one's college and be part of another situation. It is melancholic to drink tea in winter. All these melancholic situations, are the Heideggerean psychoanalytic levels of the real. In Hegel and Lacan as well, there is a situation of watching in the afternoon, a broken vessel, or a broken window. There is a melancholic incident, in formal equivalents of the study of history and its philosophy.

In Hegel and Lacan there is the singular absolute in a pub and other such collective situations. There is also the place of a university, that is in a dialectic of place and logic. That is cycling in a university, a gathering on staircases of a university. All of these are variations of collective life and individual life, part of situations in everyday life extended into the infinite space of utopia.

LII. Lefebvre and Time, Rhythms and Communism

In space, and in the production of space, there is a Hegelian triad of representations of space, spatial practices and pure space as representation. In this one organises a critique of everyday life, and transports it to utopian speculations. The triad is a knot. It implies that there is a space, of architecture, and rhythms of nature and natural life, and a structure to this parallelism and a full space of collectives that have as their a priori, a everyday life, that is tree, sex, acephal that is connections in order of things, that move from the inside of a place to the outside and become nature. It is a syllogism of life and space, such that there is a universal place, and a singular rhythms in relation to nature, plants, gardening, activities of pure rhythms of natural space.

The knot, of space, practice and representations, allows one to configure a utopia of daily life, as a space - say a foyer, and its rhythms linked to nature, and representations such as time and place, and situations and infinite aspects of existence in playing as children.

There must be a place and dialectic.

Part Two

I. Hegel today

There is in A Draft between Aleatory and Dialectical Materialism, a fragment on the oneiric structure of concepts. It is a group of logical figures. It is to take being, nothing and becoming, and oneirically, that is, in a dream-form (Freud, unconscious), the becoming of a concept or category. Therefore there is in an oneiric borromean knot of each triad and quadrad in Hegel, a becoming of the concept of being, as Katatonia's Rainroom, in its lyrics - We saw it all pass by, and you went by and I can't control anything. This oneiric structure, in dream form, is then linked to the concept of being-there as the aleatory situation of a militant or philosopher, in his emptiness of a distance taken, and alone in a room, of a Zermelo space.

The passage from being to being-there, is the logic of dream-forms in the unconscious of Freud and Hegel. It is a passage, that is repeated throughout Hegel. Take the passage, finite and infinite, it is another passage. In this the oneiric structure of the concept of internal reflection of finitude and infinity, is the seminar of a scientist, and his writings and theoretical forms, diagrams, and world-view, and elementary sets.

These two passages in quality, in Being of Hegel's opening to infinity, are two passages among a number of them. It is to be read together, as being - being-there : finitude and infinite. This parallelism, is a shift from tragic being, and place to science and the disclosure of the world, in formal space. Together it is the literature of Hegel, in that there is tragic quality to scientific existence, and this passage of being to being there, is a limit-zero experience of a figure of Heidegger, named science and music, the alternation of subject and metaphysics, science and art.

The borromean knot of being, nothing, becoming, and its repetitions is one type of Hegel. The borromean knot of S-I-R, in terms of being-there and its oneiric borromean structure, is here being elaborated. These figures of Hegel's concepts, organise a structure of a literature of Hegel. It is to make Hegel, come alive, in terms of a apparition, or a cinema, such that there is a living quality to Hegel. There is a form of life to Hegel.

The formalization of science, by a scientist, and the music of a tragedy, is how being and being-there exist in one figure. This figure is then intersected, by another figure that of a Zermelo architectural site. The dyad and triad, then come to exist. It is purely the space of Hegel, when science, art and place unite, in tragedy. It is purely Hegel here, because there is an objective and subjective mediation of the Other, and this is the Other (tragic music) and its mediation with the objective (science) and its split in space, its absolute, a situation.

To read a borromean knot in each repetition in Hegel, is to configure dyads and triads. The two terms with a third term. This dialectic of thirds, and dyads, is then operationalised, in figures here of an oneric kind. It implies that the two terms of being and being-there (first as tragedy) and then finite and infinite (then as science), is to grasp their intersection in pure space. These couplets, are always mediated by a third, that is tragedy and science, in a place (space as such). It is this that makes Tarkovsky's Stalker, a purely metaphysical experience. The tragedy of Soviet scientists, and the music of emptiness, all of which arrange the situation in the zone, as its highest space.

Apart from this quality - in Hegel, there is quantity - in oneric form - meteor showers and communist ensembles, and opera in a Wagner. This intensive quantity, is another supplement of being to being there.

The three arrangements now mediate each other, tragic music, science, space and then meteor showers and communist ensembles, such that there is a intersection of tragedy, opera and communism and a scientific procedure that is the figure of a Soviet communism. The mediation is almost perfect, tragedy, science and communist militants. This is how to read the tragic vision of Lucien Goldmann's, he argues that the world-vision of tragedy, has something to do with declination, and science is another world-vision of tragedy, and communist militants, in astronomical contemplation is finally a third tragedy. One can then speak of the world-vision of declination, and the world-vision of communism absconditus. It is pure infinite Schelling. The movement from tragedy, to opera, to scientific

procedure to communist politics, all as if it were declining, and meta-determinate and in meteor showers of pure shelling (bombardment).

II. Hegel In Time

The oneiric structure of concepts, is a indication of the concept in vast potential. It sweeps in it, a borromean knot of triads and quadrads, as if it were the virtual intensity of concepts, their imaging power, their imagination as Kant would put it. This imagination in concepts, its oneiric and unconscious form, in dream-form of Freud, is to grasp the mediation of tragedy, politics and science. That is art, science and politics, with love in the backdrop, in their mediation of each other. It then operates as dyads and triads, two terms and a third. It is to take science and art (tragedy) and configure it to politics or all together a Heideggerean and Schellingian odyssey. This Hegel, is an oneiric Hegel, that organises the virtual univocity of concepts, in line with the passage being to being-there, and its repetitions, all of which grasp the Eternal Return of the Same, and now-time in Nietzsche, that is the structure of philosophy as such, and the movements of philosophy, and concepts, the abstract conceptual movement in Ideas and forms, and concepts reflecting the becoming of a situation. It is to take a form, its negation, and its negation of negation, this historical motor of the shift from one structure to another, or one discourse (social link) to another (Lacan), or this vanishing mediator, or this closure of history and historicity, and this re-totalisation of a totality, or this movement from Idea to difference in Idea, from modernity to the deadlock of capitalism as such, this master-slave dialectic, or this World-Spirit, or this event, truth and subject form of history in Badiou, or the conceptual matrix of Hegel, in terms of a Schellingian-Heideggerian uprising, and meta-determinacy, that is the *ursprung*, or origin of a structure, nature, the state of pure nature and its will to general will, and its intuition in art and politics.

III. Hegel in Temporality

The oneiric structure of concepts, where one moves from one triad and quadrad, to another in a borromean knot of third mediation of two terms, being and nothing, and becoming. This passage grasped as being to being-there. Is first in quality and quantity, a Schellingian-Heideggerean art, science, politics. Is in essence, masses and party as subject. And in notion, is a rotating and revolving syllogism of life and existence, and declination. If we take these three terms, organise the two of masses and party, in art, science and politics, and then configure it to declination and revolving thirds, we grasp being to being-there, in a mass art - cultural revolution. It is in a Schellingian key, the odyssey of masses and party-subject and artistic innovation, alongside a scientific subject. This movement from masses to party and its retroaction, in the subject's revocation of the accomplished fact, this sublation, is in oneiric form, a sublation of party, subject and masses, in utopian forms of science and artistic experimentation, that is boom.

It is a perfect Hegelian triad - art, science, politics and utopian *ursprungs*. It is a syllogism of the objective inherently mediated by the subjective, in an absolute state of masses, that is the Aeschylus, of politics. It is to grasp Žižek and Badiou in a parallel fiction (Borges), as the Schellingian fiction. It is to objectivize the subjective, and reflect it, sharpen and refine it into the concentration of politics in the economy. It is to rupture politics by art, and science as art. It is to return to Hegel, as the ultimate reference of infinite self-reference in Heidegger.

IV. Hegel and Pure Abstraction

In a pure space, there is a voice and nothing. There is as well a sound, and fall. In this configuration there is above a picture in the Wittgensteinian sense of figures of Heidegger and Hegel. Now we enter into the space of pure reflection. It is where a space, is finally without-space. It is the abstract indeterminate position, that is void as abstract indetermination. It is not a black void, it is indiscernible. This void is where we commence. It is the beginning of thought. From this presuppositionless beginning, we must take each proposition and unfold it. It implies we take a previous figure - Heidegger and Kant, in collectives and types and individuals, turning into a Hegelian and Rancierean transcendental aesthetic regime. If we take this development and undertake an immanent unfolding, it would be much the same, except there is the real. There are contradictions between Hegel, Ranciere, Heidegger and Kant. But these contradictions, are all made malleable, and there is the organisation of a concept - Symbolic and Real in Lacan, as collectives in Heidegger. This concept has as its basis, a logic of equivalence. Then there is the situations of the people, and its merger with Žižek and Badiou. This is then taken into an oneiric structure of concepts, which order a Schellingian Hegel. This is therefore the organon for the present, in *media res*, analysis of the past, in retrospect. It arrives in the essence section of this work, whose beginnings were merely transitions in concepts and Ideas, and figures. The self-reflexive adoption of the first part of the work, which is in some logical progression and regression, is to take these objects, and unfold them immanently. It is to grasp that figures of Heidegger, and then

collectives, are alternations of each other, such that music is read in figures, and collectives are read as types. In this the self-reflexive dialectic, is to organise the figures and collectives, music and cinema, in terms of the operation of a pure abstraction. It is the dialectical movement of the real (deconstruction), that grasps the movement of Sirohian thought and variations, that is then a movement of social relations in Marx and Hegel, as the Heideggerean change and fantastic, all of which indicate that being to being-there, and other related passages in Hegel, are the Schellingian-Heideggerean passages in the beginning, which all correspond to a true-thinking in Badiou. This is because there is a rule to thinking, and that is a progression of relatedness. Now we must take this relatedness, and transform the problematic, into a musical interlude.

The interlude, is how the Schellingian-Heideggerean tenor, is replaced by Hegel, in order to develop the central concepts that give this book its organisation - figures and collectives, and music and will, all of which order a concept named figure. In this the figure I adduce, is that of a individual, that is syllogized with the collective groups, and then re-tracts its tension into a meta-determinate infinite Badiouian Zermelo-Fraenkel set. It is these images, of declination and surreal groups, and sheafs and numbers, that is then re-collected, into a memory of these images. It is finally the space of indeterminate determinates, that is the experience of a subject, in science and art of science, that is the correct figure of this book.

The organising concepts of figure and collectives, is then transformed into an adequate image, that is the declination of mathematics, and physics, into a series of scientific figures, I name indiscernables. These are the indiscernables of this book. It is to organise a reflection on science, art, love and politics, in a Schellingian absolute, that is the revolving doors, in a theatre stage of a set design that is suspended, and out of joint. This image is the second image of the book. It is an adequate image, when compared to the nature of structural causality in Althusser. The whole book, has two figures - meta-determinacy and indeterminacy, and revolving thirds, of a dyad, that is the structure in collapse, which is then turned post-Heideggerian, which implies the intersection of two figures, in a third that is Althusser. It is because the structural causality of this work, is the meta-determinacy, of situations in a Schelling science fiction, that implies another frame for reality, in that there is a pure subject of virtual intensities in fiction, on the side of which is the real in Lacan, and therefore structure exists only in its effects, and that is what is determined here. The figures are effects, and the causes of these effects are the structure of causes and effects, in line with a determinate cause and effect that is the last instance of philosophy as cause.

VI. Hegelian and Heideggerean variations

There is a subject and it is a collective, that is determined as the organic language in which concepts of Lacan and Althusser and Zizek and Badiou, are being expressed. It is the individual and collective, as if substance and subject is the order of debate. This substance as subject, in the point of failure of structure that is the parallax moment of crisis, where an Event takes place, is the parallax of substance and subjects, here mentioned as sets and limit-sets, and logic and poem. The Ranciorean collective figures as another view on logic and art, or poem. Therefore the second, order of logic in this book, is poem and matheme. The first being, meta-determinate structural causality. With both these movements one encounters a Badiouianism, and it is the logic and poem, that converge to form a constellation with poems and short-circuits, that enact the figure of the subject and substance in their speculative co-incidence. It is a declination figure, and collective subject of emancipation in Marx's sense, along with Lacanian and Heideggerian individual subjects of the general self-reflexive closure of an uprising or *ursprung*, which is a German term relating to origins of nature, that is the state of pure nature in Rousseau, where in aleatory materialist theses Althusser spoke of a pure encounter, without family or children. This order of two logics in the book, from falling to poem and matheme, to figures of encounters, all of which make this book, a Wittgensteinian picture that is the order of logic, in poems and literature and art. There is as well variations of Hegel, it is first Heidegger in the initial part of the book, and then Hegel intervenes, and there is a structural symmetry drawn between the two, as if they were both the same books. Heidegger's Being and Time is grasped as a event, in destiny, and a return to the Pre-Socratics, this shore of history, is then a historicity, a metaphysical comparison of militant histories, and this is equivalent to Hegel's narrative of being, event and contradictions sublated by the Subject. In this the two books, collapse into One, that of Badiou's theory of the subject, on which more will be written.

VII. Hegel and Heidegger in Minutes

The small details of singular instances, in Hegel is the structure of the whole, in its elementary parts. The part is a subset in Badiou, and the subset is part of the set, with a unique element-set-subset structure, that is properly universal, singular and particular. This implies a structure of thinking and organisation of the dialectic. One asks for the universal project of the proletariat to realise its historicity, even as the singular mediation (or particular mediation), is a meditation on a couple in a place, and then the particular subset is regarded as inessential to existence. This syllogism of Badiou's, is a meditation on the subject. The subject is ex-centric to the

political process. He is a Kierkegaardian existentialist or Sartrean bourgeois. It is to meditate on diagonalization employed in subjective cuts of interpretation in all of *A Draft Between Aleatory and Dialectical Materialism*. It is here a cut, between individual and collective, or transcritiques, and Lefebvre rhythms, all of which amount to an equivalence of the problem of communism - subject, people and intellectual subject or attribute or theoretical conjuncture and real conjunctures. This structure of assimilation, is then in its minute details, the structure of temporality, where the individual participates in a group, and structural whole, and then in universality of the level of theoretical conjuncture, which is the highest conjuncture in which effects take place in a diagonalized cross section of society.

There is a Heideggerian figure that repeats in the book, that of drinking tea and remembering Proust, and this is then shifted to conjunctures and theoretical forms, and collectives, and music and its elaboration in some Borgesian Tlon, Uqbar, Orbis Tertius resonating party militant politics. It is then shifting its key to a *Odyssey*, where Nietzschean poems elaborate - a feeling. This love for revolution, is the elementary seed from which the whole is presupposed, and the whole - the endpoint, of the process of this subject and substance parallax, is the inconsistency of the whole, expressing a whole, an expressive whole as it were of Schelling, and *aber-grund* as metaphysical upliftment. This elementary seed, of the Wagnerian subject, is then repeated in collectives, music and will and representation. Will and representation is a subjective process in the objective resonance, of powers, degrees, efficacy and indices, all of which is the pure sound of Heidegger or post-Heideggerian electronica. This implies that the Nietzschean poem, is the standpoint of a tragic past, and its musical sublation, till there is a high fidelity to sound. Will is the name of a ground, and representation is its field of effects and powers, all of which name a Schellingian abyssal dimension of the Other, in the name of the concept - ground and condition in Hegel. In the minute details of ground and condition, there is external and positing reflection contradiction, that is identity and difference and difference and identity, as a moving contradiction, that organises the space of the concept insofar as the ground is determined by condition, the past by the present. Therefore the opera is finally expressed as *Opeth* and *Metallica*. This is the Will and its present.

VIII. Being in Hegel and Heidegger

The elementary starting-point of this book, was question, time and being-there. This was the Heideggerian and Hegelian pact in the unfolding of an immanent dialectic, in non-dialectical state, that was overcome by the dialectic. It is to push towards the notion of the book, that is inconsistency or inconsistencies. It is a new term, that is linked to parallax and objective contradictions in a subjective process. There is the question of the meaning of Being, posed here in the beginning in Christian spiritual aspect or sublation. This being, pure Being, is then notional when there is a notional form to the subjective aspect of Christian spirituality. It is the form of what Žižek names, the Christ-Act. But it is more of a notion in this book, to speak of the notional form as resurrection. That is the event, in Badiou's reading of St. Paul. This Paulinian love for the collective, witnessed in the cinema of Pasolini, but more actually in *Of Gods and Men*, with the distinction that its notional form of the Monastic collective was to be in defense of the Arab people, rather than an opposition to the people depicted in the film as the central conflict. This is the space of the event. It is the Paulinian collective, that is the Islamic collective as well. In this book, there is a logic of sense enveloped in the post-Heideggerian ontology, and this is a ground and condition of communism as well as collective existence. Returning to the beginning, pure Being, there is a inconsistencies in the figure of Being. It is first collective spiritual opening, upsurge and then it is a parallax group in politics and astronomy at once, and then it is a post-structuralist post-Heideggerian Radiohead, and then a Schellingian aesthetic rupture. Inconsistencies, develop the notion, of Sirohian ontology. It is to pass through these as if they were sheets of time (Deleuze's cinema).

IX. Inconsistencies

The notional level of elementary seeds in the book, was discussed above. The essential level of the book, as a Hegelian retrospective perspective or retroaction in Althusser, is developed as the retroaction of the second half of the book in light of the first half, as it were reading backwards. This implies that there is a fiction, reflecting on the fiction. It is to organise a commentary as part of the structure of the work. To read each development in the first half, contingent interactions with a concept of Schelling, Heidegger and then the intervention of Hegel, as implicit in the middle essence ground and condition. Inconsistencies develop in such logics. There is first the inconsistencies as a notional form, and then there is in its essential level, a reflection part of the retroaction of the work, and this is reflection in Hegel's essence. This reflection, as part of the initial part of the book, is the concepts of question, time, being and collectives, music, figures and Hegelian oneiric structures of concepts, all of which are mutually mediating syllogisms. The question of collectives, is the meaning of Being, and time is music that is a figure of tragedy and being to being-there. The inconsistencies are variations on themes, that all the books from *Draft* onwards work as. It is an essential level, of the notion, when we grasp that collectives are contradictions sharpened or nullified in favour of an inconsistent operation of diagonalization or transcritique. It is to transcritique this book, as its essence, which is a reflected concept, and this is to parallelize the movements of the book, in terms of the

transcritique of collectives and music, in favour of the science fictional culture of groups and communities in Kant, with an Imagination, that is its structural whole, that organises a imagination of collectives, and groups that is science fictional and happiness, is an effect of fictions and ficciones, in the structure of the group. One can transcritique the musical will, in favour of a return to the ground of Wagner, with a minor piece by Schoenberg, all of which is a transcritical translation of formal shifts.

X. Accident

The other major flow in the book is a theory of Hegel, and Lacan as a Borromean knot, in thirds mediating two terms. This brought about a reading of Hegel in sublimates of accidentalisation in the film Enter the Void, a special copy. Here there is a sublime, that is based on fantasy-frames, and this orders a new reading of the Schellingian post-structuralism. Its notional consistency with the inconsistencies, is to structure a number of shifting formalisms in the work, there is first Le Feu Follet and there is Heidegger and then there is Schellingian post-structuralist accidents. This implies that the notional level at work in this essential identity and difference, is the dialectical movement of destruction, and its notional level as the sublime in a Deleuzian sense of depth in a surface. The subject identifies with the structure, and thereby is no longer a subject of fantasy. He is the subject that is part of the structure of the narrative, and the left over piece of object-a, is a barred subject, that is a transcendental subject and a transcendental object, such that the empirical subject is equal to himself. Identifying with the structure is social structure and place as the dialectic of place. It is not to imagine a future without utopia. It is the construction of utopia. It is the Soviet Science fiction in the 1915 - 26 period. It is the philosophization of structure. It is its structural causality, that is not part of reality, becoming part of reality. It is the form of life resembling a communist ontology. It is ontological commitment. It is to become singular, and identify communism with singularity and its ethics as a by-product.

XI. Interval and Intervallence, of the Subject

There is a term interval with another term intervalence, that organises a third that is subject. The dialectic of this triad, is to organise as a borromean knot, the logic of sense, its virtuality in Schelling (intervalence) and an interval that is a interstition or intermission, that is the notion of in-consistent multiplicity, that is a multiple or a space or a time, that is then in a dialectic of the two, mediated by the third that is a subject. The subject is enveloped in interval time and intervalent sense, that organises a musical subject, or a subject of the event, in a dialectic with ground and condition, which then becomes non-ground and non-condition, in favour of imagination forcing the concept of the subject to be a development of the theory of the subject, that is a knot subject, a subject of the will, and a subject of the event, and subject of intervalence. This subject is a theory of the subject in terms of a speculative space, also present named Heideggerian infinite self-reference, that is the theory of speculative terminology developed in the Meta-Formal Equality text. It is to configure a subject in a speculative terminological theoretical space. This is the space of generic names - therefore subject, place, extension, operator, designation, unassignable and assignable places, abstract indetermination, structural rapport. All of this is a generic space of science and subject. It is to draw a science, not a logic - it is to draw a scientific diagram of the atom as declinated circle on a blackboard. This picture entails, a figure of theory of the individual, and theory of the atom, and theory of the object, that all figures in this book as its Cremonini backdrop.

XII. The grammar of language presented in the work

There is in the grammar of this book, a repetition of Deleuze's Difference and Repetition, of powers, degrees and indices of music in will, and a repetition of Sartre's collectives, as if it were classifiable. There is a classification in this book, of a number of groups, and collectives, of music and collectives, of Being and collectives, of individuals and figures, and figures abound. This has as its grammar, the unique method of classification and diagonalization, of a subjective cut of interpretation, that takes the object, and develops it with a notion (inconsistents and Schelling), and then organises the classifications and cuts, into a number of exemplifications. This case, by case elaboration of a notion resembles a Zizekian method, but is distinguished by its direct actualisation of the philosopher, that is finally an anti-philosopher, or a philosopher of dialectical reason. It is to unfold an object from being to being-there.

XIII. Notion in Hegel and Heidegger

There is in this grammar a structural parallax. It is to organise a group of a prioris and study their parallax, as a structural parallax. This notion of parallax, that is in grouped ontological forms, is to study inconsistencies. Parallax is another term for inconsistencies. It is to

dialectically unfold, a group and its relations, to other groups in relation to a parallax. Therefore difference is a relation. If you take a group and seek to relate it to another group or aspect of a group, it is to relate them through a difference, we call parallax. This formal structure was evidenced as a political group, and a structure of astronomy. In this parallax, we find the solar system of actors, it was later said. This implies orbits of truth, it was also adduced. The relation of difference, is a parallax, of structures within structures, groups within groups, elements within elements, all parallax relations between politics, science, love and art, it is a inconsistent, politics and astronomy - lunar parallax, that is a relation between politics and the position of the moon, orbiting the earth, and therefore in some relation of difference that is here expressed as inconsistencies, that is an inconsistency between politics and itself, such that it becomes a fragment in dialectical terms the speculative co-incidence of politics and science, such that there is a world inside politics, that orders a parallax on politics. Just as the moon, orbits the earth, in a complex rotation, so the solar system of actors, in Werkmeister Harmoniac elaborate a communist theatre. This complex metaphor, is an organisation of an inter-constellation of elements and groups and figures, it is a logic of theatre, that is at work here. In Hegelese, difference and quantity, are in a constellation, in the subjective mediation of quantity, as a element in quantum measure. This Hegelese, basically means that a structure is itself only though another, and that is a constellation of elements, present in constellations. Therefore only dramatism, of elements in constellation at a subjective mediation of element and constellation, that is something like actors on a stage, the emancipated spectator, the ontological condition of being an actor, at a rehearsal or performance. This is quantity as quality, in Marx.

XIV. Interlude and Hegel

There is a being-there that is in this work, a traversal of being qua being. It is to recognise and order a being as function of being-there, it is to grasp the interlude of the element, in a constellation with other elements. The being of this work, is its elements, collectives, figures and music alongside the question and Being and experimentalism. These elements can be arranged in being qua being-there. It is as if in Hegelese, there is a subjective mediation of the subjectively objective, objectization of the will, qua concepts. Each moment, from question to collectives and figures, and historicity and sublimates, is a concept of the moment. The concept is its internal articulation, it is the arrangement of place-holders for their Act, or Event. Take the moment, and its concept - question and Being and existential operator of an event. This moment and concept, is the Act and Event, that is finally a messianic structure in A Draft, this implies that there is a structural inconsistency here. It is as if the inconsistency of a notion (Act, Event, authenticity, messianism) is a structural parallax, or inconsistent, that inconsistencies in the concept. This hesitation, this supplementarity, this investigation, these inconsistencies, these shifting tenors, are all part of the question and Being. It is a displacement of Being into being-there. In Hegelese, it is the disparity of essence in being. It is the instability of the in-itself, for-itself. It is the fused group, in Sartre. And it is the for-itself in fragility. Derrida here reads Heidegger for a non-end, passage, that this book is also in. There is no end, in sight.

In Hegel, this sentence above implies that each Something, is united in an itself and Other, this dialectical contradiction, implies that there are two aspects of a thing-in-itself. It is not the whole object, it is the object without itself in some part. Therefore there is a clamour of Being. It is the concept of Act, Event, in an in-itself for-itself structure, that is the Schellingian absolute. It is a passage, with metaphysical resonance, because there is the in-itself of the end, not appearing, and therefore an end, that is ending, dying, in Derrida, that is then a thing-in-itself, such that the noumenal limit of end, to the present engaged, is a metaphysical Schelling. Time is a species of eternity. Therefore at times, eternity explodes in linear time (Žižek), and so there is an event, there is an *aberg라운드* without end.

XV. Temporality in Heidegger; Authentic temporality

From the future, to the past to the present engaged, being-towards-death as authentic temporality in Heidegger, in anxiety and restless being, towards the end in finitude. This temporality, is then merged with Hegel's tragic music, and truth-procedure in relation to a place or space. This organisation of the dialectic, is in Hegel and Lacan, the objective spirit that turns into the organisation of temporality in an inner unrest of the notion, it is to surpass each moment, and grasp its concept in the oneiric dialectic of concepts as an eternity in actu, that organises pure speed and restlessness, that is the becoming of being-there in Heidegger as being-towards-death. In Hegel its counterpart is Absolute knowing, and is the sublation of negation in favour of authenticity, in a drive, death drive, positive and dialectical, in that there is no place but outplace. There is only an explosive time that Nietzsche spoke of as the real of hand-to-hand combat in Wittgensteinian time. This is to be sublated by a period of pure melody, that is a music from Nietzsche.

XVI. Nietzsche speaks through my voice:

I am not alone, I am with a lover. She hears me in the morning. I then go out for war. There is a platoon that I join, and I carry a weapon, my rifle. Philosophy is a pistol-shooting incident. I am on my way to war. In the vehicle, I sit and read Rilke's poems, and then I wake up, go out and everything is changed. I then walk into the garden, garden. I will walk with my hands bound, I will walk with my hands bound. Into your garden, garden. Then I return and it is 1991. It is another time, I am not Archimboldi, I have shot the man. I am instead Bolano. I walk into your garden. There it is 2021. I am there with her, and there is no place but outplace. I realised life is to be led like a work of art. I walk, in a joyous science, april showers and under the sky, the open sky. I am a guerilla fighter. I carry bullets in my bag. I am now part of the infinite landscape of the wars, I am understanding that fascism goes from Europe to Latin America. I also understand that my task is to bombard the landscape with a little poem. I write, none of this happened. Bolano is with us. This is a parable. There are others. I walk into the landmine, but I am saved. I am in the trench, I am in a guerilla radio. I am no longer with you, but I will be back. It is all more beautiful because we are doomed.

I will then speak of music. The chains of flowers are fragile things, they break in time, but the chains of love are the chains of love, are the chains that bind. Interpret all that is the case.

XVII. Nietzsche speaks:

I am finally waking up to revolution. When I was young I wrote about a space, which was encircled by the police. I had to get my bread and eggs, in a packet and get back into the apartment flat, encircled by the police and army. This is finally the future I saw. But it wasn't before I grew up and sang the joyous science. It is to be somewhere in Italy, and thinking of April showers. I then walked alot when I was older. I walked as it were with a walking stick. I then woke up to fall. There is no place but outplace. I am posted in a sector of the guerilla war. I am a sentinel. I am there, and there is a belligerence in what is to come. I left the armed squad, and came back to the city. I am who I am, and there is peace in the city. I am then in an apartment. I am in my mother's room. I am in catastrophe. I am the division itself, between the past and the future. This division though, erases in Eraserhead the film, the difference between an actor and its role.

XVIII. Nietzsche and Lacan:

What is all of this noise? I hear that you woke up. I see a finalitude here. It is the voice, the gaze, as love objects. I see that you oppose the enemy. I see war, I see Times of War and Dying. I see Freud. I interpret that there is no lover without lover's grace. I have nothing to say about anti-philosophy. I am Lacan's voice. I read this poem, not as negative, but as philosophical. I am Lacan's voice, you are the absolute philosopher, you are a friend.

XIX. Nietzsche and Althusser:

I am superman.

XX. Nietzsche:

I am speaking of Schelling in all that I wrote. That is the bombardment, that is the time of Leon Trotsky. That is the time of American friends. We are all in that time. Then we come here, and a landmine blasts. Every canon every rifle, is still with us. We are now guerilla fighters. There is a absolute sound. It is the May 68 protests in France, Paris. We are all in utopia. Schelling is the war. Then there is the revolution. It is all an insurrection. I insurrect. I will now give you melody. Retire and be happy. The war is won.

XXI. Nietzsche and Schelling:

I am in a insurrection, it is all blown apart like Heraclitus' fragments. I am walking through the forest of October, listening to Opeth, and falling in love with Metallica. We are all part of this blatzkrieg. We are belligerent, we are with Trotsky. This whole book is on

Trotsky. That is why I go to the past. But it resembles Bolano. And that is its present, you shot him man. And then comes the interpretation. I am absolutely certain, that the Anti-Education worked. I am certain, that there is no other philosopher, who would interpret Schelling. I am certain that there will be philosophy. I want to lecture. I am tired of the old days, where we had to live in isolation to be in Turin. I prefer the Turin Strikes of the 1920s. But there is a whole sheet of time, that I think this belongs to. It is to narrate a belligerence. To see things blown up, in Cortazar. I would like to speak of Nietzsche as a friend. Fire your weapons on the enemy and run. Then sit in a tenement and talk about Run, Run, Run. I will tell you that there is more philosophy in these parables than you think. It is all a joke. I don't think there is more philosophy, I think there is only a philosopher, only a militant. Only, just, you.

You and I, I. These lyrics, were pronounced in a delicate sound. The delicate sound is Schelling, it starts from the Greeks, and persists in the present. The time is added to the Greeks and that is Schelling.

XXII. Interpretation of Nietzsche's parables:

The notion of Nietzsche in these passages, is a number of incidents, in terms of the Althusserian objectivity in Archaeology of Art, it is to read him at face value, as it is with Lacan. But there are a number of intricate movements, such that one takes, a Schelling, and places him in World War II. That is because, not only the real, of bombardment which is one case, but also in Hegel, because the case is a general case. It is the classification of aleatory history, which then becomes the present resembling Bolano's negative novel. But this negative to tarry with, is a notion, called contradiction and appearance in Hegel. It is the negative that is negated, in favour of the positive, that is the utopia. As a notion, it takes the being - face-value, and its essence - a contradiction with negative times - and makes it self-reflexive in that the contradiction is active and lived in a period that is linked to this Soviet Schelling. And then there is its self-identity, or identity in the notion, as the utopia of the absolute, that Lacan also calls for. It is to grasp this loaded work, on Schelling and especially Heidegger that he points to this reading, along with Wittgensteinian times. This book, belongs to a science fiction as Hegel knows, and therefore there is something of a science fiction in this Nietzschean passage.

XXIII. Schelling in Verse:

I am talking about It's Electric. I speak that way. But there is another Schelling. He is in a war, that is not the past, but the present (ground and condition in Hegel), and there is a rupture in Naxalbari. I think I sing with this work, the body electric. I will say no more. I will talk, when the landmine blasts. This blast in the rural land, is heard by philosophers in the urban decalages, and calls for virtual lit subtraction, that is the gun shot or stone barrage in a different place. The place is a Tokyo underground where we all dwell.

XXIV. Heidegger Talking:

I am talking in this work. It is an experimental form. I call it a science fiction, in Hegel's sense. I write of the sound. The sound comes from a distance. It requires the heroes to arrive in 20, minutes. That is my transmission.

XXV. Heidegger II:

I am talking for the second time. It is my last transmission. This book is scientific, draw a diagram on the board. It is a line at an angle, and a circle on the top left side, or bottom left side. It means that the future is seen in the past, as Schelling once wrote. The future is ordained. It means the future is part of the prediction of the past. It belongs there. That is my final transmission.

